

Compare the Similarities and Differences between Chinese Opera Singing and European Opera Singing

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Abstract: The material life is getting richer and richer, and the good life has urged people to shift from material needs to spiritual needs. Opera singing has been more and more appreciated, and the prosperity of opera in various countries has also reached a climax. At the same time, the similarities and differences between Chinese opera singing and European opera singing were discussed. This article mainly studies the similarities and differences between Chinese opera singing and European opera singing. In terms of research methods and theoretical construction, this article mainly uses the comprehensive application of literature combing, individual interviews, and statistics of nearly 20 years of core music journals and related books. The methods of interviewing, recording, and listening to the opera videos of the opera year, combining information collection, desk arrangement, personal experience and thinking, and participating in singing, attempt to compare and study opera singing from a multi-dimensional perspective. Experimental data shows that due to the differences in Chinese and Western cultural backgrounds, the audience's aesthetic orientations in singing styles and performance methods are different. At the same time, the difference in singing aesthetics will lead to a variety of singings that serve specific aesthetic orientations. Style and performance. Experimental data shows that the differences between Chinese opera and European opera singing are cultural differences. Cultural differences have created the singing style and performance style of today's Chinese opera. China should continue to maintain the necessity of singing characteristics of Chinese opera and strive to build and improve Chinese opera. The necessity of a singing system.

1. Introduction

With the improvement of our food, clothing, and living conditions, material needs have not been

able to meet the needs of people's lives today, and the spiritual needs have followed. In daily life, people are increasingly interested in opera singing, and opera singing has ushered in a new stage of development. What follows is the comparison between people and European opera singing. Due to cultural differences, there is a difference between Eastern and Western operas. It can be seen that there is an inseparable connection and constraint between cultural customs and opera performance methods. At present, opera singing in national culture has attracted people's attention. The most important reason is that people's spiritual needs and the pursuit of the times have become more and more aware that opera singing in different places is inseparable from culture. Opera is the same as language. Language is not only a carrier of culture, but also a component of culture, as is culture. Therefore, through the analysis of opera singing at different stages of development, the unique cultural characteristics of Chinese opera singing and the morphology of opera singing were sorted out. The similarities and differences between Chinese opera and Chinese opera singing, Chinese opera and European opera singing were analyzed. A more holistic and systematic comparative study.

The development of the art field is getting faster and faster, the exchanges between countries are becoming more frequent, and personnel interactions are getting closer and closer, which has also promoted the comparison of various arts [1]. The development of Chinese opera has entered the exploration period in the 1930s, and a variety of subject matter forms have appeared. There are many differences and differences between Chinese opera singing and European opera singing. There are many reasons for this. There are language factors, human factors, customs and factors, and regional influences. However, for thousands of years, The accumulation of history and culture has the most profound and most significant impact on Chinese opera singing. The differences in Chinese and Western cultural backgrounds mean that the audience's aesthetic orientations in singing are different, and different singing aesthetics will result in various singing styles and basic characteristics that serve specific aesthetic orientations. The opera systems in different European countries, especially the Italian opera system, are the most complete and systematic. Therefore, this article uses Italian opera as an example to make a comparative study of the basic characteristics and singing methods of Chinese opera and European opera.

Scherer K R, Sundberg J, and Tamarit L examined the similarities and differences in emotional expression in singing and speaking voices. Three internationally renowned opera singers produced "vocal music" (using a bass vowel) and short nonsense phrases for 10 different emotions. Acoustic analysis of emotional expression in singing samples shows that there are significant differences between emotions. In addition to the obvious effects of loudness and tempo, spectral balance and perturbations also contribute significantly to this difference (high effect size). In this study, the specific mood patterns produced by singers were compared with data depicting different emotions in speech by professional actors, and usually showed a high degree of similarity. However, singers often rely more on vocal perturbations than actors, especially tremolo, especially in situations with high arousal emotions. Some people think that this may be due to the restrictions and restrictions imposed by the musical structure [2]. Silvio T analyzed the emotional structure reflected in the drama rituals of female opera fans and singers singing "crying songs" and running to the stage to give money and other gifts. This ceremony was popular only in the late 1940s to early 1970s as the golden age of opera, the most popular form of commercial theater and temple performance in Taiwan. The author placed the ceremony in the context of the retirement of the female body and the commercialization of gender performances. The author also read the ritual in the cultural context of female fans, focusing on women who were the main male characters that emerged during this period, and believed that the ritual idealized the interweaving of kinship and merchandise relationships that gradually relaxed in the decades following the war [3].

This article mainly uses a comprehensive method of document combing, individual interviews,

and statistics of music core journals and related books for the past 20 years. Through interviews, recordings, and live opera videos of the Opera Year, the methods will be collected, and the desk will be organized. And the combination of personal experience and thinking, and participation in singing, try to compare and study opera singing from multiple perspectives. Experimental data shows that due to the differences in Chinese and Western cultural backgrounds, the audience's aesthetic orientations in singing styles and performance methods are different. At the same time, the difference in singing aesthetics will lead to a variety of singings that serve specific aesthetic orientations. Style and performance. Experimental data shows that the differences between Chinese opera and European opera singing are cultural differences. Cultural differences have created the singing style and performance style of today's Chinese opera. China should continue to maintain the necessity of singing characteristics of Chinese opera and strive to build and improve Chinese opera. The necessity of a singing system. At the same time, it promotes cultural exchanges between the East and the West.

2. Proposed Method

2.1. Cultural Differences

(1) European culture and customs

The language of any country carries the popular culture of the country, so in the process of comparing eastern and western opera singing, we must first understand the differences and similarities between Chinese and European cultures. As opera singers, they should play their own roles. To guide colleagues to often understand and accumulate European cultural knowledge, but also to use this knowledge for expression and interaction [4-6]. The content of religious beliefs accounts for most of the European national culture, because most of them believe in Christianity, and many sayings, slang and allusions originate from religion [7-9]. Customs and habits are accumulated in a specific group over a long period of time, and are formed in daily life and accepted by most members of the group, including habits and norms in various aspects such as clothing, food, shelter, and transportation [10]. The customs of different countries are also very different. For example, when the Chinese meet, they say, "What are you going to do?" But in Britain and the United States, they think that these greetings involve their privacy, which is a concrete manifestation of cultural differences. Therefore, understanding European culture is conducive to improving understanding of the characteristics and performance methods of European opera singing. At the same time, it is necessary to respect the culture of other countries and to be respected [11].

(2) Differences between Eastern and Western cultures

The singing of Chinese opera narrative tunes has a very important relationship with the Chinese language, Chinese opera, and the aesthetic habits of Chinese audiences [12]. Relatively speaking, Italian opera focuses on interpreting different recitals from the perspective of music. The language rhythm, melody lines, etc. of its singing are closely related to the expressive force of the music itself; and "language" is one of the most important carriers of a culture. Therefore, there is the most direct and close relationship between narrative tune and language. The singing of Chinese opera narrative tunes has a richer cultural connotation beyond the overall musical concept. Therefore, in opera singing, we should also help people understand the history, politics, literature, and art of British and American countries, and understand the British and American religious genres, various festivals, funeral marriages, table manners, and so on. Every step of the opera performers needs to be comprehensive. Guiding language is not only a symbol of national culture, but also the root of a

nation [13]. Any language is produced in a splendid culture, and it can even be said that language is part of culture.

2.2. Comparison of Chinese Opera Singing and European Opera Singing

(1) Since the reform and opening up, cultural exchanges between China and foreign countries have become increasingly frequent. The singing of Chinese opera arias has gradually matured from around the 1980s. With the advent of operas such as "The Passion", especially the "Wildness" that formed the third climax of Chinese opera, the singing of Chinese opera arias has borrowed from Western bel canto. There are more and more components, and the position of the sound is required to fully meet the requirements of the American opera bel canto, that is, the sound must always be held in the eyebrow and delivered to the head cavity, and the sound will be played out through the resonance of the head cavity [14]. On the whole, the singing technology has been significantly improved. The sound after training from the Western Bel Canto method has a wider range and enhanced expression. It can be found from the resumes of the actors who premiered "The Wild" that these actors basically came from the technical colleges of professional colleges, which is quite different from the secondment of actors from opera classes or opera groups. For example, Jin Jin played Wan Shanhong who had studied vocal music at the China Opera and Dance Theater, the Central Conservatory of Music, and the China Conservatory of Music; Sun Yu, a tiger player, graduated from the Central Conservatory of Music, and later studied in the United States, Germany, and other countries. Therefore, the learning path of a new generation of Chinese opera actors has slowly opened a new page in the singing of Chinese opera [15].

(2) Bel Canto is something that comes with the birth of opera. The word "Bel canto" means "beautiful singing". To achieve the "beauty" of singing, a highly unified sound position has always been the most important point of opera bel canto. The baroque pursuit of falsely expressed head voices reflected the awe of the music at that time in respect to God and the realm of the gods. The classical music was fresh and elegant, harmonious and clear. This feature is also reflected in the vocals of arias. Up to the romantic period, singing voices are increasingly pursuing dramatic, thick and heavy drama. However, no matter which period of aria, the pursuit of a high degree of unity of sound position has never been relaxed [16]. The singing of Chinese opera arias is much more complicated.

2.3. Multi-dimensional Comparison and Research of Opera Singing from a Multi-dimensional Perspective

(1) Comparison of opera singing with singers

The singing of Chinese opera has a very important relationship with Chinese language, Chinese opera, and the aesthetic habits of Chinese audiences. As an opera performer, you must understand the various singing methods and performance methods of opera. Most of the opera singing methods in China are based on the narrative style of "Tao Bai" as the main expression, which is particularly prominent in the early opera mode of "drama plus singing" [17]. The earliest Chinese operas came from various subjects in people's lives, including deeds of national heroes, folk tales, life and spirit of the War of Resistance Against Japan, etc. Among them, the form of Chinese operas was to transform traditional operas, combine drama and songs, Compilation of folk lyrics. European opera originated in the Baroque period and was originally a new musical form created by Italian humanists in order to revive the traditional drama of the Greek period. In addition to the ancient Greek drama, the new musical form also includes century mysteries and Pastoral drama in the late

Renaissance [18].

(2) Comparison of opera singing with viewers

Discuss the similarities and differences between Eastern and Western opera singing from the perspective of the audience. Due to cultural differences, Chinese opera singing and western opera singing differ greatly in terms of stage performance form, ideological content, and emotional expression. The expressions of emotions in western operas are relatively straightforward and hot; while Chinese operas are subtle and euphemistic [19]. However, they pay more attention to the national characteristics in music, of which there are more lyric and poetic. From the perspective of performance form, the vocal system of European opera singing is divided into "tenor", "baritone" and "soprano" according to the singer's range and singing method. In China, the vocal system of singing is completely different. In one thing, the actor's performance distinction is not based on the character of "doing"; the listener will also feel but distinguish in the live performance [20].

2.4. Comparison of Chinese Opera Singing and European Opera Singing

(1) Cultural environment change

The production of opera itself comes from the local cultural rendering, most of which is also related to culture. As a result of being in the cultural background and social environment of a country for a long period of time, it will naturally have an excessive dependence on its own culture, which will cause it to reject the culture of other countries [21]. Therefore, as an opera performer, when performing other ethnic operas, you must understand the local culture and customs, understand the origin of the opera, understand the living scenes and times of the characters, and experience the local folk customs. Only in this way can you experience the time Character mood. Thinking from a different perspective, experiencing different cultural forms also promotes different ideologies [22].

(2) Impact of opera singing activities

From the actual situation, college students are currently very interested in some extra-curricular activities. Therefore, the university can organize opera singing competitions, so that students can experience the charm of opera. Take Swan Lake, for example, the whole play is divided into four acts, including twenty-nine parts [23]. Each of these songs and scenes allows students to enjoy the great magic of opera. In particular, the performer technique of the instrument and its superb performance were blown out by the oboe under the harp accompaniment, and then transferred to the French horn; finally, the woodwind and string instruments separated by two octaves strongly and disappeared. Skill is enough to shock and amaze students [24]. Opera singing activities are very helpful for students to understand opera singing, understand opera singing, and fall in love with opera singing.

2.5. Opera Singing Skills

(1) Among the Chinese opera works, the narrative style with "Tao Bai" as the main form of expression accounted for a large proportion, especially in the opera mode of "drama plus singing" in the early stage [25]. For example, the anti-Japanese theme song "Yangtze River Storm" composed by Tian Han and composed by Nie Er "as far as its musical composition is concerned, it is nothing more than a drama with four mass singing songs [26]." Although the view is a bit off history Materialism, but also reflects the relatively pale use of narrative in early opera. This "Daobai" narrative mainly completes the introduction of the plot and dialogue with the characters. This is the

most important thread running through the entire Chinese opera narrative. In the first Chinese opera "White Haired Girl" in real sense, the narrative tune has further developed. "White Hair Girl" also uses Daobai instead of narrative tunes. Daobai's main tasks in the play are to complete the dialogue, communication between the characters and to describe the inner activities of the characters. When the inner conflict is more intense, it is often expressed in the alternate form of "Dao Bai plus singing" [27].

(2)Aria, a solo singing form in opera. Refers to an important moment in the development of the opera and drama. The plot is temporarily interrupted. A certain character (usually the main character) expresses the inner emotions in a particular situation. The aria generally has beautiful melodic lines and requires the singer's superb singing skills. Since the opera of Italy was finalized, the singing of aria has always been an important part of the vocal singing part. Even when most opera audiences today appreciate the opera, they pay special attention to the singing of the opera aria. It can be seen from the aesthetic aspects of the audience, Singing is the top priority in opera singing. [28] From the operatic arias that emphasized vocal technical expression to the operatic arias that later showed the rich inner emotional world of characters after Gluck's opera reform, to Verdi operas, not only expressed the emotions of the characters, but also required The dramatic aria, the aria in Italian opera has traversed a path of maturity. On the whole, the singing of arias in Italian operas focuses on a high degree of unity of sound position, the balanced development of different voice roles and a reasonable layout of sounds, the delicate expression of arias on the emotions of characters, and the role of portraying characters [29].

3. Experiments

3.1. Experimental Settings

(1)Experiment Overview

The material life is getting richer and richer, and the good life has urged people to shift from material needs to spiritual needs. Opera singing has been more and more appreciated, and the prosperity of opera in various countries has also reached a climax. At the same time, the similarities and differences between Chinese opera singing and European opera singing were discussed. This article mainly studies the similarities and differences between Chinese opera singing and European opera singing. In terms of research methods and theoretical construction, this article mainly uses the comprehensive application of literature combing, individual interviews, and statistics of nearly 20 years of core music journals and related books. The methods of interviewing, recording, and listening to the opera videos of the opera year, combining information collection, desk arrangement, personal experience and thinking, and participating in singing, attempt to compare and study opera singing from a multi-dimensional perspective.

(2)Experimental steps

1) A questionnaire survey was conducted on a random selection of several opera performers from a certain university, and they were asked about their understanding of opera performances in both the East and the West, and the impact of culture on opera performances in the East and the West. Conflicts in study, life, and ideas; asked the opera performers what they have in common in their culture and customs; asked the role of culture in the teaching of opera performance in language teaching and the influence of culture in opera performance.

2) Collect, count and analyze the questionnaire, analyze the differences and comparisons between Chinese opera singing and European opera singing; analyze the impact of understanding culture on Chinese opera singing and European opera singing; analyze and compare the similarities

and differences between Chinese opera singing and European opera singing

3) Strictly discuss and summarize the analysis of the data, discuss the authenticity, reliability, and rigor of the results; discuss and compare the similarities and differences between Chinese and European opera singing; Finally, summarize. The specific steps are shown in Figure1.

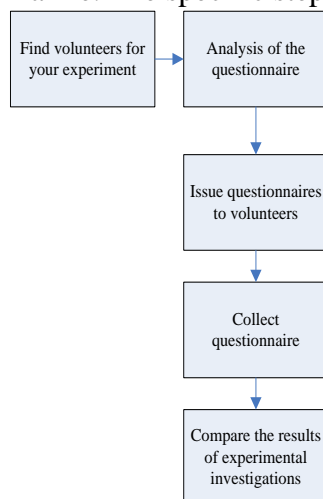


Figure 1. Flow chart of experimental steps

(3)Precautions

1) Prior to the experiment, the communication skills of concise words and fluent questions should be paid to the least educated of the respondents. When you turn from one question to another, pay attention to logical relationships, wording, and tone, such as general to individual, easy to difficult, and so on.

2) The relevant cultures of the two countries should be consulted and compared to prevent errors; analyze and summarize any problems that may exist; review the content, order, and words of the questionnaires for errors; sing Chinese opera and European opera Questions that have no similarities or differences are deleted; the survey subject must be a local performer.

3) Summarize the survey data and the analysis results, use statistical related algorithms to summarize, use data simulation to generate mathematical text.

4) Do a good job of computer data processing software programming and programming test, analyze the obtained data results and require backup to keep files.

5)When using network big data for analysis, it is important to reasonably deduce and analyze on the basis of real-time data, so as to summarize all the conclusions needed for this experiment.

4. Discussion

4.1. Similarities and differences between Chinese opera performances and European Opera Performances

(1) A random survey of 90 performers in Chinese singing performance colleges and European singing performance colleges, 30 students in each grade were randomly selected for a total of three grades, and randomly selected students were asked about Chinese opera performances and European opera Learn about the same points of performance. Analyzing the data, it is found that European singing performance college students know as much as 29% of Chinese opera performance students, while Chinese singing performance college students have up to 40% of

graduate students in Chinese singing performance. The specific experimental data are shown in Table 1 and Figure 2.

Table 1. Number of graduate students' opinions

	First year graduate student	Second-year graduate student	Third-year graduate student
Chinese singing performance	27	30	29
European singing performance	24	26	27

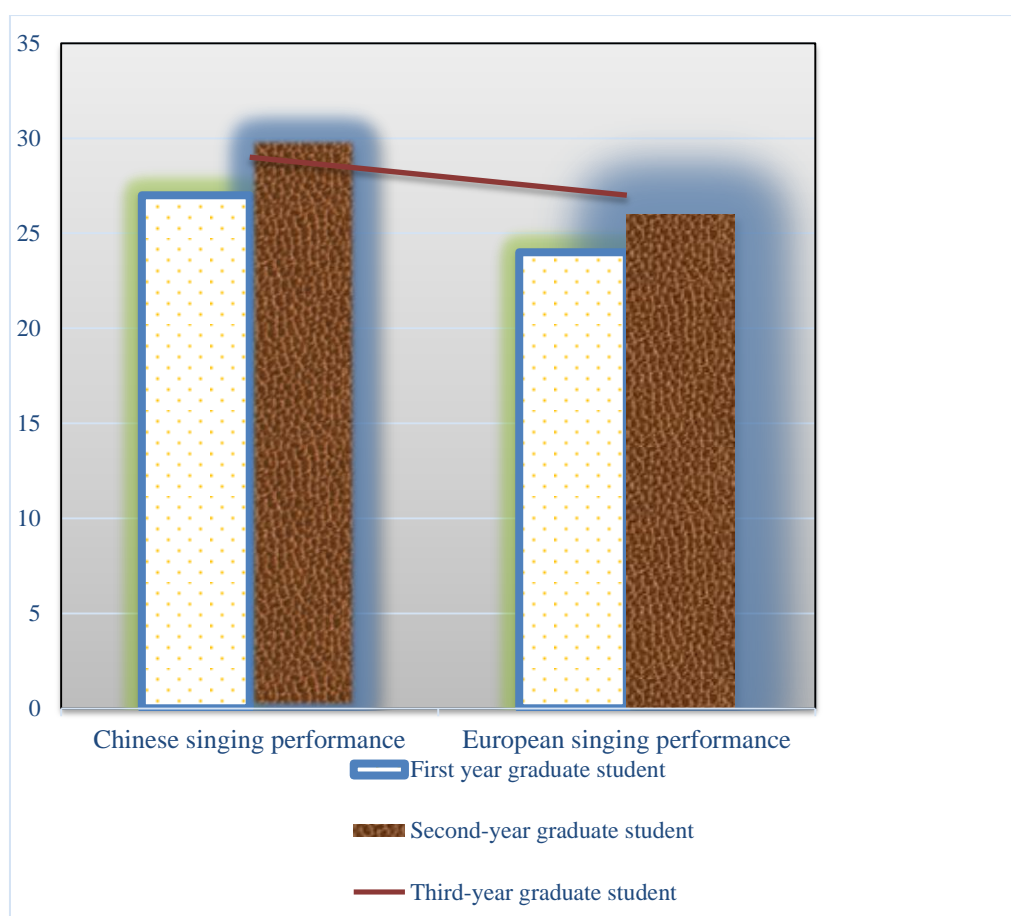


Figure 2. Number of graduate students' opinions

(2) Both European opera and Chinese opera are the result of the continuous development of music art and drama art, and a highly integrated art combining music and drama. The two are in different regions, different social types, and different national cultural backgrounds. The types of art that have formed and emerged from the perspective of art form are comprehensive arts that integrate music, drama, literature, dance, and fine arts, so they have many similarities. Chinese opera and European opera are in different countries. Although their development forms and artistic characteristics have national characteristics and artistic styles of various countries, and there are many genres, they also have common artistic characteristics; Chinese opera has now formed three. Although there are more than a hundred kinds of local dramas, although they are different in style

and have their own characteristics, they also have their common artistic characteristics in the overall style [30]. The art of the two is understood from the aspects of the formed musical foundation, the background of the times, and the means of musical expression. Interviews were conducted with 60 students from universities in the two places, asking if they knew the similarities and differences between European opera and Chinese opera, and conducted a survey based on a 100-point questionnaire. The survey results are shown in Table 2 and Figure 3.

Table 2. To view the data of learn degree

	90-100 fraction	70-90 fraction	70 points or less
Don't understand	35	15	10
To understanding	28	20	12
Understand more	12	15	33

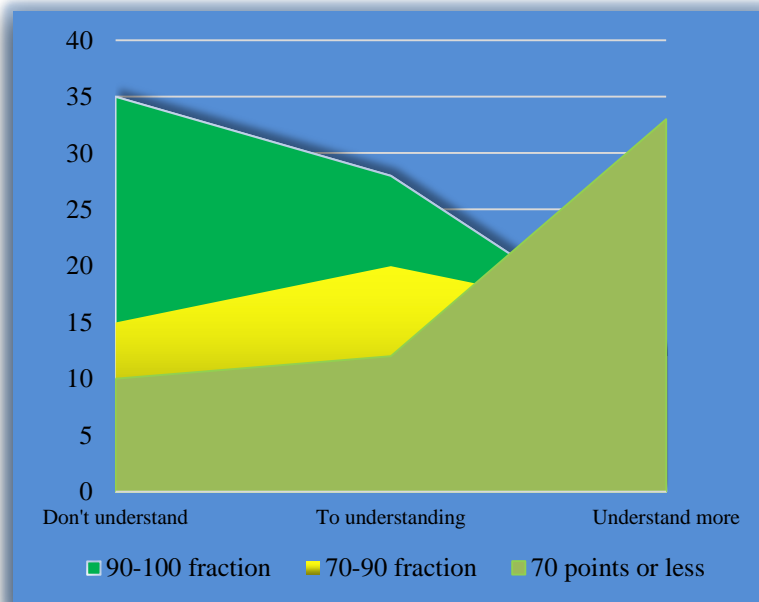


Figure 3. To view the data of learn degree

4.2. Differences between Chinese opera Performances and European Opera Performances

(1) There are many differences between Chinese opera singing and European opera singing, such as auditory impact. An important reason why Chinese opera is more successful than Chinese opera is the visual impact of clothing and the auditory impact of frustrated singing. When creating operas, you cannot copy Peking Opera, and it should not be too difficult for singers on the stage. Special attention should be paid to orchestras and choirs to create an auditory impact. Another example is script writing. There is a contradiction in Chinese singing. The vernacular is not poetic, the ancient poems do not understand, and the modern poems like "Farewell to Cambridge" are also awkward to sing. However, the Western people's emotional expressions are straightforward and fiery, and the Chinese are subtle and euphemistic. In scripting and music, we must pay attention to national characteristics, and express more lyricism and poetry. Therefore, the three grades of opera performance colleges were investigated to see if they knew the differences mentioned above. The results are shown in Figure 4.

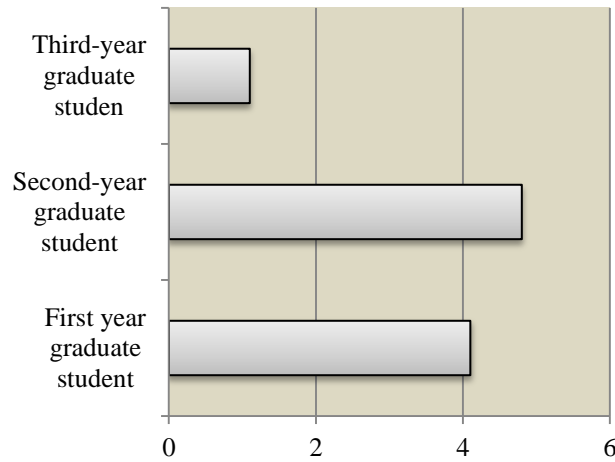


Figure 4. Understanding at different points

(2) Chinese opera and European opera have different national characteristics and artistic styles in different countries, and there are many genres. Chinese opera has now formed more than 300 local operas, both in style. The difference has its own characteristics. The production of opera itself comes from the local cultural rendering, most of which is also related to culture. As a result of being in the cultural background and social environment of a country for a long period of time, it will naturally have an excessive dependence on its own culture, which will cause it to reject the cultures of other countries. Therefore, a survey was conducted on some populations to see if differences were acceptable. The survey data is shown in Figure 5.

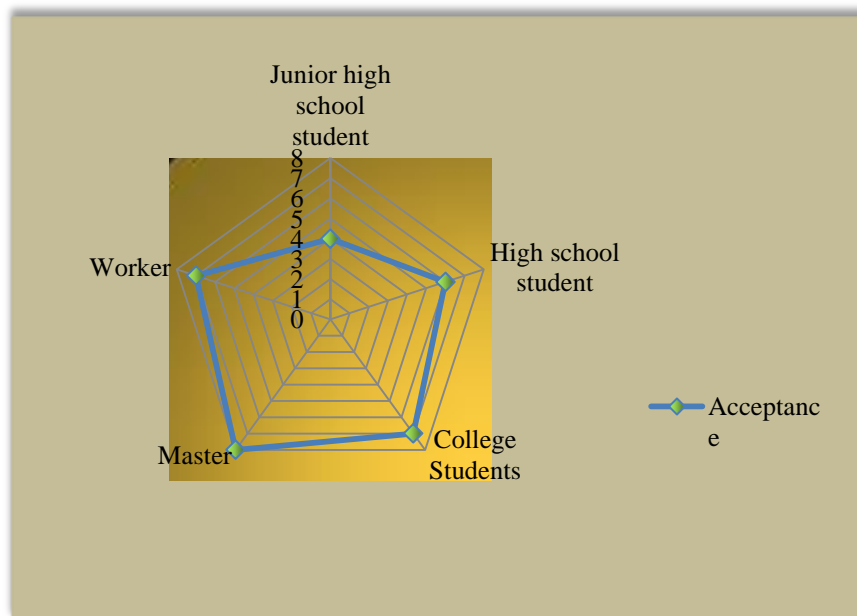


Figure 5. Acceptance at different points

5. Conclusion

(1) Opera singing has gradually entered people's vision, and at the same time, it has been increasingly accepted and affirmed by the people. There are too many differences between Chinese

opera singing and European opera singing, for many reasons. There are language factors, human reasons, and regional influences. However, the accumulation of historical culture over thousands of years has had the most profound impact on opera singing. Different cultural backgrounds between China and the West mean that the audience's aesthetic orientations in singing are different, and different singing aesthetics will produce various singing styles and basic characteristics that serve specific aesthetic orientations.

(2) The influence of European opera singing on Chinese opera singing has many aspects, for example, the influence on singing method is the first. Due to the different expression forms of Chinese and western opera, there are also great differences in singing methods. Chinese opera is developing in a more diversified direction. The integration of western singing into folk singing has become a major path for its development. Furthermore, sunset opera has also had a greater impact on the characteristics and creation of modern folk songs in China. In the end, the influence of western operas has also promoted the diversified development of Chinese operas, providing a lot of valuable references for Chinese operas, enabling them to meet the increasing aesthetic needs of audiences.

(3) The material life is getting richer and richer, and the good life has urged people to shift from material needs to spiritual needs. Opera singing has been more and more appreciated, and the prosperity of opera in various countries has also reached a climax. In terms of research methods and theoretical construction, this article mainly adopts the comprehensive application of the methods of document combing, individual interviews, and statistics of music core journals and related books for the past 20 years. Through interviews, recordings, and live opera videos of the opera year, etc. , Combining methods of collecting information, collating information on the desk, personal experience and thinking, and participating in singing, trying to compare and study opera singing from a multi-dimensional perspective. Experimental data shows that due to the differences in Chinese and Western cultural backgrounds, the audience's aesthetic orientations in singing styles and performance methods are different. At the same time, the difference in singing aesthetics will lead to a variety of singing that serves a particular aesthetic orientation Style and performance. Experimental data show that comparing the similarities and differences between Chinese opera singing and European opera singing has improved the openness of the Chinese by about 15%, and the sense of identity of cultural diversity has increased by about 15%. Different cultures have created the singing style and performance style of Chinese opera today. China should continue to maintain the necessity of the characteristics of Chinese opera singing and the necessity of constructing and improving the Chinese opera singing system.

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Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflict of Interest

The author states that this article has no conflict of interest.

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